2009-2010

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

CHOIRS IN CONCERT

University Women's Chorus and Master Chorale

Lori-Ann Dolloff, director
Caron Daley, conductor

Saturday, October 31, 2009
7:30 p.m. Victoria College Chapel
91 Charles Street West

The University of Toronto Master Chorale and Women's Chorus
Caron Daley and Lori-Anne Dolloff, conductors
Eun Seong Cho and Andrei Streliaev, piano

"All Saints and All Souls"

PROGRAM

Grant Us Peace - Master Chorale

Requiem Aeternam — **Gregorian Chant**

Kyrie from *Missa Sine Nomine* — **Giovanni Pierluigi da Palestrina**

Lacrymosa from *Requiem* — **Wolfgang Amadeus Mozart**

Sanctus from *Mass* — **Leonard Bernstein**

Saeha Youn, piano
Aylmer Menezes, bass

Pie Jesu from *Requiem* — **Maurice Duruflé**

Kathleen Ludwig, cello

Agnus Dei from *Requiem* — **Gabriel Fauré**

Alexa Wilks, violin

In Paradisum — **Edwin Fissinger**

Lily Kang, soprano

- INTERMISSION -

All Saints - University Women's Chorus

Sanctus from *Missa Brevis* — **Stephen Hatfield**

Salve Regina — **Javier Busto**

Ave Maria — **Johannes Brahms**

In Remembrance

In Flanders Fields — **Laura Hawley**

In Remembrance — **Eleanor Daley**

All Hallow's Eve

Les Sirènes — **Lili Boulanger**

Jeanne Yuen, conductor

"Tre Volte Miagola La Gatta" from *Macbeth* — **Giuseppe Verdi**

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Program Notes

This concert program follows the design of a Requiem mass. Requiems are celebrated on All Soul's Day (November 2nd), in memory of the faithful departed. They are ancient in conception, with examples dating back to 2nd century pre-Apostolic Jewish communities. The liturgical Requiem text was assembled in the 13th century, with a final version appearing in the Roman Missal of 1570. Over the centuries, the Mass for the Dead text has been adapted by many composers - some of the most notable settings are represented in our program today.

GREGORIAN CHANT
Requiem Aeternam

We open with the original repertory of the Catholic Church, Gregorian chant. This introit, taken from the *Missa pro Definctis* (Mass for the Dead), conveys the central theme of the Requiem: eternal rest. Chant is a unifying musical thread in our program, providing the compositional building blocks for the Duruflé *Pie Jesu* and the Fissinger *In Paradisum*.

GIOVANNI PIERLUIGI DA PALESTRINA (c. 1525-1594)
Kyrie (from *Missa Sine Nomine*)

The *Kyrie* is taken from Giovanni Pierluigi da Palestrina's *Missa Sine Nomine a 4*. Based on a secular chanson entitled Je suis déshéritée, this mass is one of over one hundred masses written by the composer. As the papal composer in Rome, Palestrina set the example for liturgical composition in the late 16th century, modelling the ideals of clarity and accessibility set forth by the Council of Trent in the Counter-Reformation. This *Kyrie* is a perfect example of Palestrina's balanced and flowing style. It presents the text, "Lord, have mercy upon us", with simplicity and grace.

WOLFGANG AMADEUS MOZART (1756-1791)
Lacrymosa (from *Requiem*)

The *Lacrymosa* comes from Mozart's *Requiem*, no doubt the most infamous setting of the Mass for the Dead text. This work carries a profound sense of musical drama, heightened by the fact that the details of its composition are shrouded in mystery and legend. Composed on commission for the deceased wife of Count Walsegg-Stuppach, Mozart was prevented from finishing the *Requiem* due to his own illness and eventual death. Only eight measures of the *Lacrymosa* existed when he died. His student, Franz Xavier Süßmayer, is said to have completed the work. The finished *Lacrymosa* has a number of compositional infelicities (at the hand of Süßmayer), but is a profound and deeply moving depiction of the final days of God's judgment.

LEONARD BERNSTEIN (1918-1990)
Sanctus (from *Mass*)

The *Sanctus*, taken from Leonard Bernstein's *Mass* (1971), provides a joyous reprieve from the somber tone of the *Requiem*. It is a bold and irreverent expression of the text, combining Latin, Hebrew, and English. *Mass* is a musical theatre piece which showcases pop, blues, rock-and-roll and gospel genres. It employs electric guitars, a boy's choir, ballet dancers, and a marching band. Though Jewish, Bernstein was deeply intrigued with Catholicism, and *Mass* is said to be a personal statement of the composer's exploration of faith. Religious and musical traditions collide in every aspect of the work. After its auspicious premier at the opening of the Kennedy Center in Washington DC, *Mass* was heavily criticized by the Catholic Church, and accused of containing anti-war and anti-administration messages.

MAURICE DURUFLÉ (1902-1986)
Pie Jesu (from *Requiem*)

GABRIEL FAURÉ (1845-1924)
Agnus Dei (from *Requiem*)

The Duruflé and Fauré *Requiems* return to a more reverent and liturgical musical idiom. These requiems are often compared, as both composers eliminated the *Dies Irae* (Day of wrath) and *Tuba Mirum* (The trumpet shall sound) to convey a gentler version of the text. Duruflé based his entire composition on the chants of the *Missa pro Defunctis*. The *Pie Jesu*

is an intimate solo setting which states the chant melody three times, echoed by the cello. Duruflé achieves a beautiful integration of the old and new by using impressionistic harmonies to accompany the chant. Fauré's *Requiem* (1888) is equally comforting and serene. The *Agnus Dei* movement features the male voices with a violin counter-melody. The *Lux Aeterna* is hymn-like, leading to a recapitulation of the Requiem Aeternam text, which reiterates the themes of rest and peace. In Robert Orledge's biography of the composer, Fauré states, "It has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience."

EDWIN FISSINGER (1920-1990)
In Paradisum

The *In Paradisum* antiphon is sung after the Requiem mass, as the body is carried out of the church. Edwin Fissinger's setting juxtaposes the traditional chant melody with modern cluster chords and aleatoric techniques. The result is a moving depiction of the final journey into paradise. Fissinger (1920-1990) was a distinguished American choral conductor and composer. He spent his teaching career at North Dakota State University.

Each of these pieces presents a unique statement on the themes of judgment, deliverance, and eternal life. Though the musical selections are diverse, this pastiche Requiem mass presents a single message. The desire for peace and rest transcend time and space.

STEPHEN HATFIELD (b. 1956)
Sanctus (from *Missa Brevis*)

Missa Brevis was commissioned by the Amabile Youth Singers of London, Ontario. This performance is the original conception for treble voices, while the commission is a rethinking of such arrangement for mixed chorus a cappella, with new material generated by moving from three to four part texture. Hatfield's setting incorporates folk melodies, evoking a varying sense of cultural diversity. The *Sanctus* is set unconventionally, being put before the *Gloria*, where it is traditionally put after; this movement also presents influences of the music of the Andes. Although seemingly complex rhythmically, it creates a unified effect that strings the text together. The movement begins with a unified melody that breaks into rhythmically complex section with distinctive musical motives. A new, dance-like section begins when the text changes, but is then juxtaposed with musical ideas of the first section, which combine to lead to the climax. The end of this movement recapitulates music from the beginning, bringing the section to a close with three statements of "Sanctus", on long, successive chords. - *Note by Jeanne Yuen*

JAVIER BUSTO (b. 1949)
Salve Regina

Javier Busto is raised and trained in his native Hondarribia in the Basque Country of Spain. Although he thrives on a successful career as a composer and choral conductor, Busto initially graduated as a medical doctor from Valladolid University. In 1995 founded Kanta Cantemus Korua, a prize-winning 18-member ensemble who has won numerous prizes and competitions worldwide. *Salve Regina* is a composition for four-part treble voices a cappella. The writing highlights beauty of female voice, evolving from chant-like phrases to complex chordal passages. The absence of a time signature allows for the music to flow from one phrase to another with ease and flexibility. *-JY*

JOHANNES BRAHMS (1833-1897)
Ave Maria

Ave Maria, op.12, for womens chorus and organ is an example of Brahms' very first choral compositions. Brahms published his setting of the Ave Maria in 1855; four years later, he added a woodwind orchestral accompaniment to the composition. The text is set in a simple manner, where the initial declamatory statements are sung, then echoed, in ascending and descending phrases in thirds. The warmth of vocal counterpoint in the middle section marks a stylistic compositional manner of Brahms, with close, chromatic harmonies; but only briefly, before it returns to its familiar pattern of ascending and descending phrases. The lilting and gentle 6/8 rhythm in F major creates a sense of continuity for the piece, with the organ maintaining throughout a lilting pattern

—especially near the end—keeping consistent this undulating effect. - *JY*

LAURA HAWLEY (b.1970)
In Flanders Fields

This setting of John McCrae's famous poem was written for the Ottawa Children's Choir, and their newly appointed Artistic Director Jackie Hawley. This is one of Ms. Hawley's most recent works set for treble voices a cappella. This work is a simple setting of the text, where the treble sing in homophonic structures, but in mixed meters, which enable a chant-like effect in the writing. The upper voices punctuate the rich texture of the lower voices, with light calls on the word "blow", emulating a sigh of anguish for those lost in battle. - *JY*

ELEANOR DALEY (b. 1955)
In Remembrance

Composed in 1993, *Requiem* was commissioned by Jake Neely for the Elmer Iseler Singers, premiered at the Festival of the Sound in Parry Sound, Ontario. The fourth movement, "In Remembrance", was named outstanding new choral composition by the Association of Canadian Choral Conductors in 1994. Daley crafts her setting of the Requiem Mass with an inventive mix of texts, including the Latin Missa pro Defunctis, the Russian benediction, the BCP, Psalm 130, and with poetry by Carolyn Smart and Mary Elizabeth Frye. *In Remembrance* is a setting of Mary Elizabeth Frye's poem of the same name, emulating consolation for those who have lost loved ones. The work is deceptively simple, with nimble and close harmonies that colour the melodies. The dramatic middle section highlights a contrapuntal beauty, repeating eloquent passages of the text, while sandwiched between two homophonic sections that embodies both sonorous harmonies and fluid melodic writing. All in all, *In Remembrance* fits accordingly to the eight-movement Requiem, which generates momentum until reaching the gentle finale left the listener feeling absolutely at peace. - *JY*

LILI BOULANGER (1893-1918)
Les Sirènes

Les Sirènes by Lili Boulanger is an evocative musical setting of text by Charles Grandmougin, for Soprano Solo, SSA Chorus, SSA Semi-Chorus, and piano or orchestra. Composed in 1911, Les Sirènes was composed as a submission for the Prix de Rome of the same year. Although she didn't win with Les Sirènes, Lili eventually garnered the coveted Prix de Rome with her cantata *Faust et Hélène* in 1913. An ABA structure is created, with an instrumental introduction, which highlights Lili's compositional approach of utilizing pedal points. The A section presents the poetry by a chorus, which then leads into a vocalise-like phrase sounded by the semi-chorus. As the phrase ends, the music is marked "plus vite", with a rolling array of arpeggios accompanying the soprano melody, which evolves into a contrapuntal chorus phrase that brings the section end into a climax. As the first verse of poetry repeats, it follows the lead into a sonorous vocalise as it did in the beginning, evoking an effective image of the sirens and their seductive nature. All the while, the piano (or orchestral) part is an independent fluid arpeggios that accompanies the harmonically ambiguous texture of the voices, and also somewhat evokes the influence of Debussy's writing, specifically his orchestral work *Nocturnes*. - *JY*

GIUSEPPE VERDI (1813-1901)
"Tre volte miagola la gatta" (from *Macbeth*)

The Witches' Chorus – "Tre volte miagola la gatta" appears in Third Act of the opera *Macbeth*, however, librettist Piave based this text loosely on their appearance in Shakespeare's play, in Scene III of Act 1 "Double, Double, Toil, and Trouble", where they are about to meet Macbeth and Banquo, and prophesy their fate. The witches gather around a cauldron in a dark cave at the beginning of this act, while Macbeth enters. The Witches conjure up three apparitions for him: The first cautions him of Macduff. The second informs him that a man 'born of woman' will be harmless to him. The final apparition states that he cannot be conquered till Birnam Wood marches against him. Much of this chorus repeats the sisters' boasts of global powers. Although the gruesome nature of the witches seem to be understated in the play, Verdi makes the most of the witches' disturbing character in his opera, crafting phrases marked "staccato e marcato assai" (short and also marked), to emulate their way of speech and grotesque mannerisms.

Biographies

Caron Daley maintains an active career as a conductor, music educator and soprano. She is currently on the faculty at St. Michael's Choir School where she directs the Junior Choir program. A native of Halifax, Caron lived in North Carolina from 2003-2007, where she was Director of Music at Salem Academy, Voice Instructor at Salem College, and Chorusmaster for the Tar River Philharmonic Orchestra and Chorus. Recent conducting highlights include the National Youth Choir of Canada, Massachusetts All-State Women's Choir, Greensboro Opera, Maritime Concert Opera, and the College Light Opera Company.

After completing a Bachelor of Music in Education and an Artist Diploma in Vocal Performance at the University of Western Ontario, Caron received a Master of Music in Choral Conducting and a Master of Arts in Vocal Pedagogy from the Ohio State University. She is currently pursuing her DMA in Choral Conducting at the University of Toronto and her Dalcroze Certification at the New York Dalcroze School.

Lori-Anne Dolloff is in her first year as director of the University Women's Chorus. A professor at the Faculty of Music since 1994, Dr. Dolloff teaches undergraduate and graduate courses in choral conducting, elementary music education and reflective practice. A frequent clinician and festival conductor, she has recently spent time teaching and conducting in Iqaluit, Nunavut, working with children in the schools and adult community choruses. Dr. Dolloff has previously directed the University of Toronto Symphony Chorus, Concert Choir and Master Chorale.

Jeanne Yuen currently leads an active career as a conductor and collaborative pianist. As a choral conductor, Ms. Yuen has held artistic direction positions with the Medical School Choir of Queen's University and the Royal Military College. Early in her career, Ms. Yuen established a longtime commitment to the award-winning Cantabile Choirs of Kingston, as a Choir Assistant to Artistic Director Mark Sirett. In 2008, she served as Assistant Conductor for their Youth Singers Tour to France. Ms. Yuen is currently in her final year of the Master's degree in music performance, with an emphasis in choral music conducting, under Doreen Rao at the Faculty of Music, University of Toronto; further studies include Choral Summer Workshops at the Eastman School of Music with William Weinert and Joseph Flummerfelt. Her formative teachers include Canadian composer/ conductor Mark Sirett, opera coach Sandra Horst, and pianists Eve Egoyan and Ireneus Zuk.

Andrei Streliaev holds a Bachelor of Music degree in piano performance from the J. Vitols Latvian Academy of Music where he studied piano performance with Arnis Zandmanis and organ performance with Vita Kalnciema. He has also completed a Master of Music degree in Organ Performance and Advanced Certificate in Harpsichord Performance at the University of Toronto. Currently Andrei is in his third year of the Doctor of Musical Arts program where he studies organ performance with John Tuttle. His research of organ music in Latvia is supervised by Dr. Lori-Anne Dolloff.

University of Toronto Master Chorale

SOPRANO
Gala Castanos
Rainbow Chan
Viola Chehlarova
Shifra Cooper
Margaret Darwin
Sasha Drozzina
Anastassia Grankina
Lily Kang
Jaeyon Kang
Grace Kim
Patricia Nesci
Janet Sit
Katelyn Syri
Shelley Zhang

ALTO
Emily Bruch
Tiana Feng
Debbie Hong
Jeehyun Kim
Yoo-Jin Kim
Sabina Kim
Crystal Law
UnJee Lee
Tammy Leung
Sara Tavanaie
Kimberly Windsor
Mandy Woo
Cecilia Yang
Ani Shirvanian
Saeha Youn

TENOR
Kirk-Hai Chau
On Jung
James Kalisz
Somang Nam
Leo Park
Seth Turner
Gavin Yee
Tae Won Yi

BASS
Chanjoo Ahn
Kyung Ho Baek
Herman Chow
Michael Connolly
Rosano Coutinho
Jae Hyun Hwang
Jin Gi Kim
Giovanni Latino
Dong Jin Lee
Hunnam Lee
Seung Bae Lee
Aylmer Menezes
Trevor Penoyer-Kulin
Jason Seo

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Stephanie Boone
Diane Calautti
Oleksandra Chaplygina
Amy dela Cruz
Alexandra Jelilyan
Ae Kyung Kim
Tessa Laengert
Sohyoon Lee
Sarah Moodie
Sarah Moore
Elaina Moreau
Taylor Pardell
Guonan Sun
Melody Thomas

SOPRANO II
Alexandra Belaskie
Leslie Bickle
Lowell Boland
Ann Chau
Nina Chou
Shulammite Chow
Zena Gopal
Airin San Hadi
Hannah Hong
Amanda Indovina
Joellyn Shiyomi Joseph
Julie Hyunee Kim
Seong Hee Susan Lee
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